

MUSICAL JOURNER.

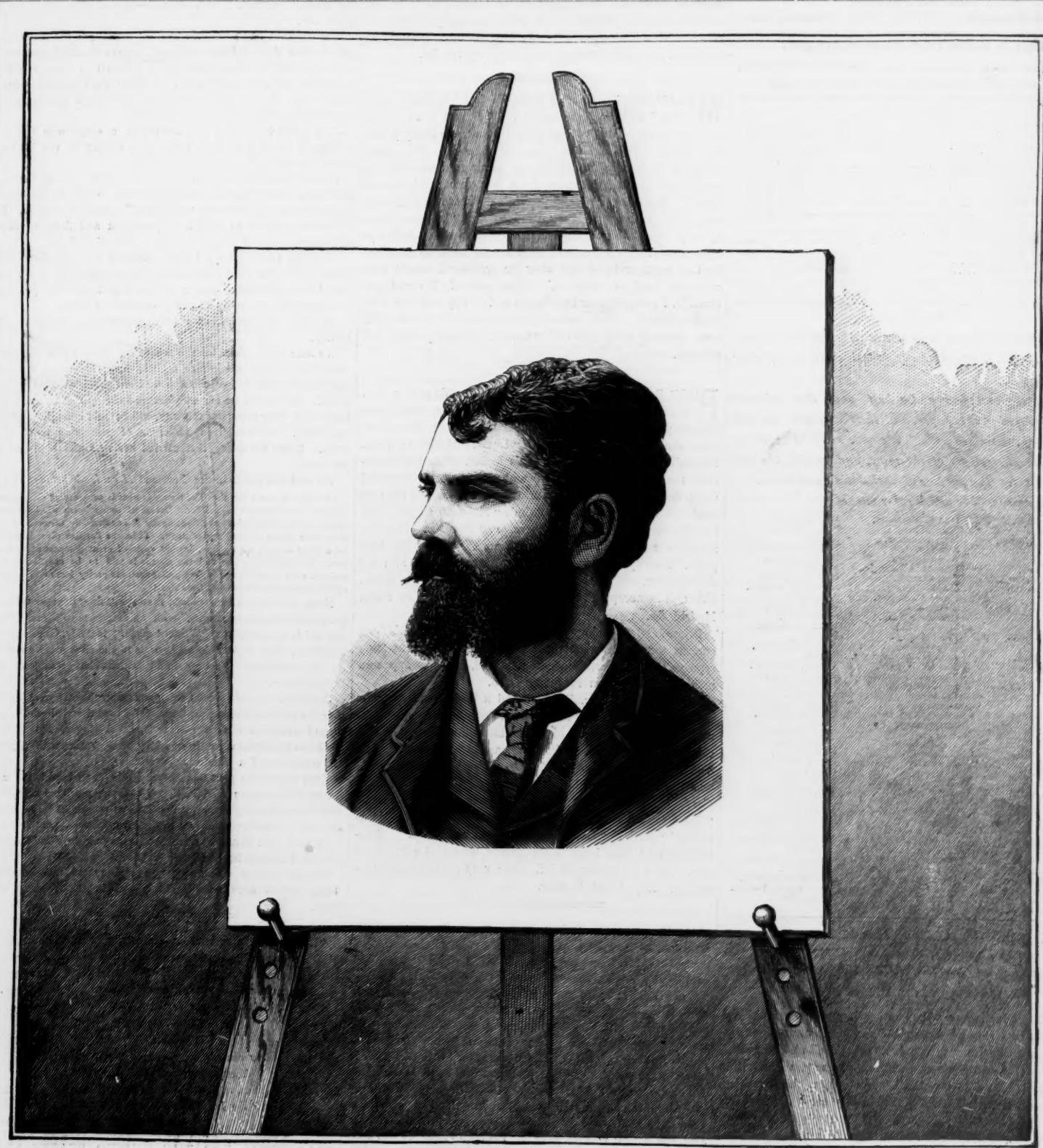
A WEEKLY JOURNAL.

DEVOTED TO MUSIC AND THE MUSICIANS.

VOL. IX.—NO. 19.

NEW YORK, WEDNESDAY, NOVEMBER 5, 1884.

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THE MUSICAL COURIER.

A WEEKLY PAPER—

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Sembrich, Christine Nilsson, Scalka, Trebelli, Mata Rose, Anna de Bellucca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thurnby, Teresa Carreño, Kellogg, Minnie Hauk, Materna, Albani, Annie Louise Cary, Emily Winant, Lena Little, Murio-Celli, Chatterton-Bohrer, Mme. Feraander, Lotta, Minnie Palmer, Donaldi, Marie Louise Dotti, Geisinger, Fred Medi, Catherine Lewis, Zélia de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Frederic Grant Gleason, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano,	Ivan E. Morawski, William Mason, Clara Morris, Mary Anderson, Sophie Tucker, Rose Coghlan, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaušek, Genevieve Ward, May Fielding, May Fielding, Ellen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbutz, Lilli, Ferranti, Anton Rubinstein, Ferdinand von Hiller, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebre, Ovide Musin,	P. S. Gilmore, Neupert, Hubert de Blanck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallack, McKee Rankin, Boucicault, Osmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treumann, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scarpa, Hermann Winkelmann Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco,
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THE MUSICAL COURIER, which usually goes to press on Tuesday, is obliged to go to press one day earlier this week, on account of Election day, which is a legal holiday.

THE production of "Il Guarany" suggests possibilities which Mr. Mapleson should consider. Instead of giving us antediluvian "Trovatores," "Marthas," and "Fausts," why does he not show us the work of the younger Italian composers? "Salvator Rosa" by Gomez, the Brazilian, would be acceptable; and Ponchielli's early operas have merit. Mancinelli has just scored a success with his "Isora di Provenza," and most of Pedrotti's work is new to America.

THE subscription for the great monument to Mozart is still open and, to the shame of Europe be it said, the necessary funds have not yet been supplied. Mozart is

one of the glories of Germany and of the world, yet his tomb is unknown. He was buried in Salzburg, and that is all we know about his remains. We trust he will get his monument before Offenbach gets his. Why should not America, as she has so often and so effectively done before when Europe was in need, contribute her share? This is a hint to our Vanderbilts and Goulds.

THE RACONTEUR.

I HAVE frequently had my attention directed to the relation of New York City to that uncertain and mysterious expanse of territory known in geographical parlance as "the boundless prairies of the West." New York is the centre of our national life, and from it emanate those civilizing influences which after duly permeating the illimitable West, develop it into a corresponding state of civilization.

The power of New York as a "send-off," alias civilizer, is comprehended by none more fully than by the actor and the singer, and of the two I am inclined to the opinion that the singer has the more intimate knowledge of its value.

All this tends to the plain statement that the singer who can, by hook or by crook, secure a New York engagement, even for a day, can go abroad over the broad-horizoned West with a reputation which is good for one sweep and several shekels, at least.

Let Chicago and St. Louis and all the tribe of Western cities say what they may, they all look to New York as the centre of critical judgment, as the place whose fiat in music is a blessing or a curse.

Knowing this, every singer who intends going on the road is on the anxious seat for a New York puff—even a little one blows a great way.

If a singer cannot secure the desired article; if the artist appear in New York and be condemned, enough detached sentences can be patched together from adverse criticism to make a Western mind pale with expectation. A New York success means ducats from the boundless West; a New York failure is an advertisement for the rest of the country.

So it is that I find ever and anon that a singer who can do nothing in this city is often hailed with delight in the land of wheat harvests and too-acid corn fields.

Emma Abbott may fail utterly in New York; yet let her appear here, and she can cull immense notices to use in the West. It may be said here that she "screches" instead of singing. In the West she turns up with a full, resonant and flexible voice, with carrying power enough to take a critic off his legs.

Catherine Lewis, once a bright particular star, may have suffered the change which overtakes all singers sooner or later, and have lost an interesting voice; yet she is still good for years in the charitable, absorbing all and all-welcoming West.

And so I am brought to a little matter which induced this homily.

We were all delighted here to see Mme. Théo again this season. Her sprightliness, grace, and all the charms of an interesting French singer of her school have been freely extolled in this paper. Yet I think no one who has read the criticisms upon the lady in the daily papers of this city, will be bold enough to assert that Mme. Théo was given the credit of possessing much of a voice. It was her acting that carried her into and kept her in our favor.

Yet read this notice in the Cleveland Herald, of October 28 :

The sale of seats for the Théo engagement is progressing rapidly and brilliant audiences are looked for. Lovers of comic opera will have their tastes thoroughly satisfied, as this company is one specially selected by Mr. Grau from artists on the Parisian stage. Théo, the Parisian diva, is said to be a great actress, with a fine, flexible voice of great compass and sweetness. Her support is fine and the chorus is said to be excellently well trained, with fresh, young voices and numerous pretty faces. The costumes are all new and brought from Paris.

Now, reader, you must admit that the "fine, flexible voice of great compass and sweetness," with all deference to Mme. Théo, may safely be classed as a Western myth. Is it Mr. Grau's glowing eulogy, that of Mr. Comelli, or is it the effect of New York on the untutored Western mind which has wrought this hallucination?

Certainly, the influence of this great metropolis, spreading out over the vistas of the occident, impresses the critical mind of those distant expanses with a roseate hue. A singer, who in New York has almost no voice, becomes by mere contact with Western air, possessed of a wonderful organ!

Even the chorus girls are thereby rejuvenated, and the costumes which singers dead and gone have worn are so renovated with the fumigating breeze of that land of possibilities they shine as a new garment, resplendent in the joyousness of youth!

Is it not true, that whatever passes through New York is sure of a royal reception in the West?

Singers without voice, singers superannuated, take comfort! There is even a chance for old clothes in the West, via New York.

"True art is imperishable and a true artist feels heartfelt pleasure in grand works of genius, and that is what enchants me when I hear a new composition of yours; in fact, I take greater interest in it than in my own; in short, I love and honor you."

From a Letter by Beethoven to Cherubini.

TO A SINGER.

(October Century.)

If you earnestly wish to promote

Your talent, hear what I suggest:

You've given us many a note,

For heaven's sake give us a rest.

BEN WOOD DAVIS, in October Century.

WANTED—FOR THE UNITED STATES ARMY, competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.

A Strange Performance of "Lucrezia Borgia."

BY F. S. SALTUS.

I.

IN the year 1868 I was living in Naples, and during the season my evenings were invariably passed at the San Carlo, where an excellent company was singing the best of Donizetti's and Verdi's operas.

About the last week in April "Lucrezia Borgia" was billed, with a fair cast, and I was extremely anxious to hear this beautiful work again, remembering as I did the noble performances of Grisi and Mario, Mazzoleni and Medori as *Lucrezia* and the unhappy *Gennaro*.

Anticipating great enjoyment for the coming week, I entered a *café* one evening, and, unfortunately, my foot slipped as I was passing one of the little tables, and I upset a cup of *café noir* and a *pousse* which a gentleman had just ordered. I apologized most humbly, called the waiter to bring another cup, and was about to pass on when the party I had addressed arose and said: "I refuse to accept your apology," and threw his card at my feet. My blood rose, and I said: "I apologized for an accident. I will not apologize for this." So saying, I broke my badine on his cheek. Mutual friends separated us, and the next morning we met at Posillipo, where, after a short contest, my adversary ran his sword through my arm, inflicting a painful but not necessarily dangerous wound. Our seconds agreed that the matter should end there; my arm was bathed and bandaged, and I returned to my home, chatting gayly, but in a very nervous condition.

After a few hours' repose I astonished my friends by declaring my intention of going to the San Carlo to hear my favorite, "Lucrezia Borgia." It was in vain that they endeavored to dissuade me; my mind was made up, and to the theatre I eventually went, accompanied by two of my *intimes*.

Nothing remarkable occurred as they imagined. I was calm and collected and enjoyed the music keenly. After the final scene I was again accompanied home, and on the way I criticised the soprano's and tenor's work rather severely, comparing them unfavorably with Grisi and Mario. A few moments later I retired.

II.

I dreamt that I was again in the Teatro San Carlo, and as the lights brightened up I noticed to my speechless horror that my neighbor in the parquette was a skeleton! Looking around in bewilderment I saw hundreds of skeletons entering the boxes and pit while others walked in the lobby. The musicians began to appear and they likewise were fleshless bone. In a few minutes the vast theatre was packed with grinning skulls and hurrying tibias, and I, the only being in flesh present, was undisturbed and unnoticed in this horrid crowd.

Suddenly a shout arose from the weird auditory and a skeleton advanced so the director's chair and bowed.

"That is Paganini," said my skeleton neighbor.

"Indeed!" I replied, trembling all over; "and who will sing?"

"To-night we shall hear the spirits of Rubini, Malibran, Lablache and Pisaroni. Silence! the overture begins."

I turned and gazed at the stage. The skeleton leader waved his baton and sixty skeleton musicians began to play the melodious and beautiful overture which so admirably portrays the brilliant gaiety of a carnival night in Venice.

The curtain rose and the skeleton of Pisaroni, the great contralto, appeared, with her bony arm clasped around Rubini's. It was mirage and dream, but I heard the glorious low notes roll out in melodious thunder, and never has the "Nella fatal di' Regini" been more grandly interpreted. Rubini's spirit then warbled the celestial "Di pescatore ignobile," and was greeted by rapturous applause and the hideous rattle of dead men's bones.

He bowed his thanks, and then the frame of the immortal Malibran appeared. No language can describe the *furore* she created and the way she sang the "Com' è bello" and the final duo "Ama tua madre." Clear, resonant, beautiful, her voice soared in bell-like splendor, or blent deliciously with Rubini's soulful tenor. The scene was entrancing and wonderful, horrible yet sublime.

The curtain fell and my grim neighbor said: "She sings better than Catalani."

"Have you heard Catalani?"

"Yes; I died only two years ago."

I made no reply and waited for the second act.

Again Paganini appeared, and as the curtain rose a gigantic skeleton strode upon the stage.

"Lablache! Lablache!" shrieked the spirits. "Bravo, bravo, Luigi!"

The spectre bowed, and with a voice of thunder began the superb aria:

"Veni la mia vendetta
E meditata e pronta."

I had heard Marini, Fornasari, Formes and others in the party, but I now heard the ideal *Alfonso* for the first time. The excited audience encored the aria and gave vent to its enthusiasm by fearful noises, when the great spirit sang the caballetta. Condensed hatred, rage and desire for vengeance were never so clearly shown in song as when Lablache accentuated the word "fatal."

"Non sempre chiusa al popolo
E la fatal laguna."

So moved was I by the mighty magic of his strains, that, for-

getting myself, I arose and shrieked out: "Bravo, bravo!" In an instance the entire audience vanished, the lights disappeared and I awoke screaming.

I was in my bed. I hurriedly collected my scattered senses and saw that the bandage around my arm had fallen off, that my reopened wound had stained my bed with blood, and, from the next room I heard a young fresh tenor voice singing "Di pescatore ignobile!"

Patti's Debut in 1859.

NEW YORK, October 27.

To the Editor of *The Musical Courier*:

DEAR SIR—It may be interesting to you now that Adelina Patti is expected here again and that her twenty-fifth anniversary on the stage will be celebrated, to hear something of her debut in 1859, which I had the pleasure of witnessing. Adelina Patti had been known in musical circles since childhood, and gained a reputation for her beautiful singing at the age of ten years, nevertheless Ulmann, the manager of Italian opera at that time, hesitated to engage her to appear, as he had no idea of the greatness of her dramatic and vocal talents. Her brother-in-law, Maurice Strakosch, was the first to appreciate them, and induced his friend Ulmann, though with great difficulty, to allow her to appear at the Academy of Music while so young. At last Ulmann consented to do so at a so-called "Special Night," on this evening all seats being sold at \$1. It was on Thanksgiving evening, the opera selected was "Lucia," with Brignoli as *Edgar*.

The house was crowded to excess. Miss Patti's friends and admirers, who were very numerous at that time already, were of course all present and full of hope; but great as their expectations were, they were far surpassed.

She took the house by storm, she not only sang as only she can sing, but looked lovely and acted well. Though a little timid at first she displayed her great dramatic powers in the mad scene. She was simply dressed in gray silk, trimmed with plaid, looked beautiful and modest; Walter Scott himself could not have imagined a more lovely or fascinating heroine when he described the unhappy bride of Lammermoor.

The day after the performance I called to see her; her parlor looked like a flower garden, she had received so many floral tributes she was at a loss where to place them.

The following is a little incident which took place a year before Patti's appearance on the stage: She and her sister, Carlotta, were present at a party one evening, given at my house. By some mistake it had been neglected to order a carriage to take the young ladies home. It had been snowing heavily all day; the Misses Patti were in evening attire, their feet protected only by white satin slippers. It was two o'clock in the morning; no convenient way of getting a conveyance; the greater part of the guests had left. What could be done? Finally, a gentleman had the ingenious idea of procuring a sleigh which stood before a grocery store at the corner; the Misses Patti, well wrapped in shawls, and covered with blankets, got in it; the clothes-lines were fastened, fastened to the sleigh; a number of gentlemen placed themselves in front of it, and drew the ladies to their home in Twenty-second street, between Ninth and Tenth avenues. This was probably the diva's first triumphal car, and afforded her and the ones taking part in the occasion great fun and pleasure. "Never," she said afterward, "will I forget this incident, which I look upon as a good omen for my future career."

Never have anticipations of triumphs been realized to such an extent as in this instance; never has an artiste won and deserved more laurels, and delighted her listeners for twenty-five years.

Very truly yours, S. H.

Teachers are human; quite so, at times. Pupils who desire to get all the benefit from a teacher should resort to policy at times. The teacher must be studied by the pupil, his characteristics, his temperament, his weakness, should be studied by the pupil. The pupil that approaches the teacher very timidly, and says, "I have a poor lesson to-day, I have not studied any," will take the wind out of the teacher's sails at the very start, and an unprofitable lesson is generally the result. A maiden lady, of the strong-minded order, engaged a term of lessons from Mr. —, of Boston. He has the habit of walking during the lesson, sometimes perambulating into the adjoining room. At the very first lesson the lady obliged Mr. — to sit right down by her side. He said he heard every note as well as if he were by the instrument; his protests were of no avail, so he took his seat, as commanded. What an unwise proceeding! actions of that kind will chill any interest a teacher might put forth. There are many ways in which a teacher's interest can be enlisted, and just as many by which it can be destroyed. The duties of pupil to teacher are bound to be studied and enforced, if good results are expected. An invitation to tea is not exactly a duty, but it will increase the interest at the next lesson hour. The pupils will be flooded with information, if only a daisy is laid on the professor's table. A slight remembrance at holidays will gladden his heart the year round. Avoiding his peculiarities, yielding to his caprices, overlooking his shortcomings, and admiring his vanities, if done wisely and in good taste, play no little part in the pupil's advancement. Hence, while the teacher is employing every means to get the best work out of you, do you likewise with the teacher.—*The Etude*.

A novel entitled "Yvonne la Comedienne" is announced. Its authoress is Mme. Emilie Ambré, who made a short appearance on the stages of the Italian Opera at Paris and New York some years ago.

FOREIGN NOTES.

....A new street in Cologne has been named the "Richard Wagner-Strasse."

....A new Conservatory of Music is being erected, at a cost of two million francs, in Liège.

....Conductor Bilse, of Berlin, gave during the past summer 154 concerts in 76 German cities.

....The Meiningen Orchestra, under Dr. von Bülow, begin their tour at Strasburg November 7.

....Franz Liszt has finished the fourth volume of his memoirs. The whole will be published at Christmas time.

....Millöcker's new buffo opera "Gasparone" has been favorably received at the Wilhelmsstädtsches Theater, Berlin.

....Maurice Strakosch has abandoned his project of bringing the company from the Teatro Apollo, Rome, to London.

....Robert Fischoff has been elected to the professorship of the piano rendered vacant in the Conservatory of Music, Vienna, by the regretted death of Ernst Löwenberg.

....There is a Corps Musical Donizetti at Bergamo, where the composer of "La Favorita" was born. It consists of thirty-four men, and is under the direction of an able musician, Signor Andrea Bertett.

....Mr. F. Marcilac has recently published a very erudite and entertaining work called "Histoire de la Musique Moderne en Italie, en Allemagne et en France." (Fischbacher, Paris.) No musical library should be without it.

....The third number of *La Musica*, the new Trieste musical journal, has appeared. It reprints from THE MUSICAL COURIER Mr. Saltus's "Posthumous Conversation with Donizetti," and gives credit to the paper, which all not papers do. We wish our new Italian confrère success.

....We learn that Patti recently appeared at a Welsh concert with a bouquet among which were dendrobium formosum giganteum odontoglossum roezlii, a new yellow oncidium, and the sweet-scented pilunna fragrans. We wonder if the dendrobium giganteum odontoglossum roezlii by any other name would smell as sweet.

....Among new monuments to eminent composers recently unveiled or in course of erection are those of Beethoven in the Central Park, New York, Raff at Frankfort, Berlioz at Paris, Piccini at Bari, in Italy, and Johann Sebastian Bach at Eisenach, Germany, his native place. Joachim presided at the dedication of the last-named monument on September 28.

...."Parisina" is to be revived at Florence. This fine opera has not been given in New York for many years, although it was a great favorite at one time. Donizetti composed it in 1833 for the celebrated Duprez and Mme. Persiani, who afterward (1835) created the role of *Lucia*. After Duprez, one of the best *Ugos* (tenor part) was Pietro Bignardi, a famous tenor, who made a great hit in New York some years ago. He at present gives lessons at a conservatory of music in this city.

....The head of the Leipsic Conservatory of Music, Herr Carl Reinecke, has already told me how much the American nature had begun to assert itself in this field of art. Some of the most earnest and gifted pupils in Leipsic at the present are Americans. The strides in this direction are gigantic; yet the professor sounded a note of warning as well. "You younger nations," said he, "begin at once with the most highly-spiced musical food, and spoil your stomachs. You will never learn thoroughly to appreciate Mozart."—*The Etude*.

....It is reported from Milan that in order to avoid quarantine, some one hit upon the notion of sending the chorus singers engaged at the Teatro San Carlo, Lisbon, by way of Hamburg, to their destination. The notion was forthwith carried out. But, when the vocal cohort reached the old Hanse town, the steamship company refused to take them as passengers, because, being Italians, they came from an infected country. Consequently the humble and unlucky artists had to return to Milan, to the great disgust of the manager, who was considerably out of pocket by their German trip. They eventually reached the Portuguese capital by way of Bordeaux.

....Manager Samuel Hayes, of London, opened a short season of Italian opera at Her Majesty's Theatre, Haymarket, Monday, November 3. The operas to be presented during the first week are "Il Barbiere," "Il Trovatore" and "Don Giovanni." The following is the list of artists engaged for this season: Mmes. Bianca Donadio (her first appearance in England), Arnoldson (her first appearance in England), Annie Albu, Carlotta Desvignes, Le Brun, Helen Franch and Anna de Belocca; Signors Frapolli (his second appearance at Her Majesty's Theatre), and Padilla (his second season in England), Castelmary, Zoboli and Foli.

....Mr. A. C. Mackenzie in "The Rose of Sharon" has tried the experiment of writing an oratorio on the lines of a grand opera. While there are several numbers which it will be possible to detach for concert use, each scene is continuous, one movement following another without a break. The leit motive is freely used, for the first time, in sacred music. Mr. Joseph Bennett, compiler of the libretto, which is founded on the Song of Solomon, has adopted the view of such distinguished commentators as Renan and Ewald that the poem is dramatic. The four parts of the oratorio are entitled, respectively, "Separation," "Temptation," "Victory, and "Reunion."—London Athenaeum,

PERSONALS.

MME. FREZZOLINI INSANE.—Mme. Erminia Frezzolini, the great prima donna, has become insane. The Paris *Figaro* describes her condition as utterly hopeless; her attendants have to treat her as an infant. She suffers no pain, but the physicians say she will never recover her reason. This celebrated prima donna was born in 1820, at Orvieto. Her father was one of the best buffo singers in Italy. She visited Russia and Spain, and sang frequently in New York. She was the ideal prima donna and was celebrated for her beauty and the enthusiasm with which she sang.

SCHUMANN'S METRONOME MARKS.—In his new biography of Schumann, Mr. Maitland warns students of Schumann's pianoforte works against placing any reliance on the metronome marks, which are quite incorrect in all the existing editions, the composer's metronome having been out of order. Mme. Schumann, in the edition of her husband's pianoforte works, which she is at present preparing for the use of students, intends to indicate the correct time of the compositions by new metronome marks.

MME. NEVADA.—Mlle. Nevada leaves Europe on November 8. Her first appearance here will be effected in "La Sonnambula."

A CELLIST'S HOPES.—Charles Werner, the cellist, has gone to South America, where he hopes to be better appreciated than he has been in New York for the last three or four years.

PATTI AND TREBELLINI.—Mme. Patti was the soloist at the last Liverpool Philharmonic Concert, under Mr. Ganz, on the 24th ult., the day before her departure for this country. Mme. Trebelli also was engaged for the occasion, and she is highly successful in England. Her engagements for the coming two months are as follows: October 30, Brighton, Kuhé; November 6, Bristol, two concerts, morning and evening; November 8, Crystal Palace; November 13, Belfast, concert; November 14, Dublin, concert; November 15, Dublin, concert; November 17, Birmingham, Harrison; November 19, Albert Hall, Watts; November 20, Brighton, Watts; November 22, De Jong, Manchester; December 1, Albert Hall, Carter; December 2, Liverpool, Philharmonic; December 3, Boosey, ballad concert, London; December 4, Brighton, Kuhé; December 10, Boosey, ballad, London; December 17, Newcastle; December 23, Glasgow.

DEATH OF WALDTEUFEL.—The death at Strasburg is announced of M. Waldteufel, the composer, aged eighty-three. M. Waldteufel was well known as a waltz composer and director of the orchestra at the court balls during the last empire. His son, M. Emile Waldteufel, also a well-known composer, survives him. His other son, Léon, died recently.

PROMISING SINGER.—Prevost, a French tenor, preceded by favorable reports of the success he had achieved in France and America, appeared at the Berlin Royal Opera House as *Rhadames* in "Aida," and *Manrico* in "Il Trovatore." He pleased more in the latter. Another candidate for public favor has been Mlle. Besson, an American young lady, whose real name is Miss Charlotta Pinner, who is a cousin of Max Pinner, the pianist. She sang the title part in Meyerbeer's "Dinorah," and created a favorable impression as a promising artiste.

A CAPELLMEISTER'S ANNIVERSARY.—Hermann Levi, chief of the orchestra at the Munich Theatre Royal, celebrated on the 1st ult. his twenty-fifth anniversary as Capellmeister. Born on the 7th of November, 1839, at Giessen, he studied from 1852 to 1855 under Franz Lachner, in Mannheim, and then attended for three years the Leipzig Conservatory. From 1859 to 1861 he was musical director at Saarbrücken; from that time up to 1864 he officiated as conductor of the German Opera in Rotterdam, and then, till 1872, as conductor at the Grand-Ducal Theatre, Carlsruhe. For the last twelve years he has been conductor-in-chief at the Munich Theatre Royal, and also has conducted the Bayreuth performance of Wagner's works for the last three years. On the day of the anniversary the members of the orchestra forwarded to him at Alexandersbad, where he is at present staying, a splendid laurel wreath as a mark of their respect and esteem.

A LONELY CLARINET PLAYER.—Heine tells a story about a band of German students who swore to dine together and drink one another's healths every Christmas eve. He pictures in his poem the exuberance of their mirth at first; how it grew clouded as the years passed; how every anniversary saw a seat emptied and the company growing thinner, till there was but one old man left to drink to his own health in a mirror; and how he at last was found lying cold and stark by the side of his chair. This story occurred to me at Buxton last Saturday, when Mr. Lazarus, the celebrated clarinet player, appeared at the Pavilion. He was a member of the late Duke of Devonshire's private band thirty years ago. He is the sole survivor of that happy party. He seemed to put the pathos of his loneliness into his playing, and conjure up the faces of the Chatsworth musicians who are gone—Charles Coote (pianist and conductor), Richardson (flute), Champion (violincello), John Irving (harp), Macfarlane (cornet). All have gone to the majority. Henry Lazarus is the only one left of the harmonious band that used to delight a duke who appreciated music, literature and the fine arts.—*Sheffield Telegraph*, September 27.

MR. WINCH'S ENGAGEMENTS.—Mr. William J. Winch through arrangements made by Mr. Max Bachert, will sing with the New York Chorus Society, Dvorák's "Stabat Mater," No-

vember 13; and Bach's Christmas Oratorio Part I. and II. and Mozart's Requiem, with the Brooklyn Philharmonic Society, December 19 and 20, both under the conductorship of Mr. Theodore Thomas.

ARDITI AND MAPLESON.—Signor Arditi was recently "prospecting" in Paris with the veteran manager, J. H. Mapleson. They "specially assisted" at a representation of "Lakmé" during their visit to the gay city.

PATTI CAN AFFORD IT.—Adelina Patti has written a letter of thanks and warm appreciation to a young lady, Miss Mary W. Ford, for a charming song dedicated to the diva, which she promised not only to recommend, but to sing on every occasion. As Miss Ford is but eighteen years of age, the compliment is not a small one.

BOTTESINI IN ENGLAND.—Bottesini, the celebrated soloist on the double bass, is engaged for a three months' tour in England, and will play on the 18th of November in Liverpool.

RUBINSTEIN'S LABORS.—Rubinstein is engaged upon a fantasia heroic for orchestra, which may be brought out this season.

VIANESI FOR NEW ORLEANS.—Vianesi, leader of the orchestra at the Metropolitan Opera House, last season, will conduct the French Opera in New Orleans this year.

SANTLEY'S HORROR.—Charles Santley has taken an eccentric sort of horror of the profession of vocalism, save in its gravest and severest aspects. As to his performance of *Tom Tug*, which many remember not only for a masterly rendering of the ballads by Dibden, but also for an excellent bit of acting, he would be an injudicious friend who would now refer to that incident in Santley's hearing, not to speak of "Fra Diavolo," rearranged as a baritone part for his special convenience, and other operatic efforts at the Gaiety years ago. When asked lately to correct a biography of himself he replied by emphatically requesting that the notice should be confined to the line, "Charles Santley, born 1834, at Liverpool."

DEATH OF MME. BACH.—The death is announced at Vienna of Mme. Bach. Her first husband was the celebrated composer, Henri Marschner. As a singer she was successful. Donizetti gave her lessons and advice.

THE DANGERS OF MUSIC.—During a recent performance at the Teatro San Filippo, Montevideo, the tenor, named Pastor, was attacked and stabbed with a knife by the soprano, Assunta Linares.

CHARLES MAPLESON.—Charles Mapleson is now one of the attractions of this country. His wife, Mme. Cavallazzi, will be the première danseuse at the New York Academy of Music.

DEATH OF BELLINI'S BROTHER.—Carmelo Bellini died recently in Catania. Like his more celebrated brother, the composer of "Norma," he also was a musician.

LUCCA IN BERLIN.—Pauline Lucca will most probably sing with the tenor, Mierwinski, at the Royal Opera House, Berlin, in February.

MARITAL PROSPECTS OF D'ALBERT.—It is reported in the German papers that M. Eugène D'Albert, the youthful composer and pianist, is engaged to be married to Fräulein Luise Salingré, a charming soubrette of the Court Theatre at Coburg.

GEORGE GEMÜNDER.—Mr. George Gemünder, the well-known violin maker, has recently returned from England, where he personally superintended the exhibition of his remarkable quartet of stringed instruments, which are among the finest instruments made during the present age. George Gemünder's reputation is world-wide, and his violins have been played by the greatest virtuosi. At present Mr. Gemünder lives in Astoria, L. I., where he has his studio. A brother of his, August Gemünder, lives in this city, and has some reputation as a maker of contra basses. He has a retail store for the sale of musical instruments.

Ovide Musin.

THE biography of Mr. Ovide Musin, the popular and celebrated Belgian violinist, has been given to our readers before and we confine ourselves in this issue of THE MUSICAL COURIER principally to presenting the latest picture of this artist.

After the great success Mr. Musin achieved in this country last season, he departed for Europe in the spring, and his first stop was at Paris, where he spent a few days with his intimate friend, the great composer, Camille Saint-Saëns, who will produce his opera, "Etienne Marcel," in Paris, and his opera, "Henri VIII." in Vienna this winter, but who expects to cross the Atlantic next season to be heard here in his fourfold capacity of conductor, organist, pianist and composer.

From Paris, Mr. Musin departed with Mme. Trebelli to Scandinavia, where the latter is an avowed favorite, and where Mr. Musin also made a number of successes. Here he frequently met the great composers, Niels W. Gade, Johann Svendsen and Edward Grieg, who, being at the time in the "Handanger," purposely made the trip to Bergen to be present at the concert and to spend a few hours with Musin.

Mr. Musin will play this winter the "Concertstück" by Saint-Saëns, dedicated to him, and will be the soloist at the first concert of the Symphony Society, under Dr. Damrosch, and of the second "Novelty Concert," directed by Frank Van der Stucken, and in numerous other concerts where a fine attraction is desired. We doubt not that Mr. Musin will be as successful this winter as he was during last season.

"The Grand Duchess."

THERE was a very pretty display of costumes and nether humanity encased in tights, at the New Park Theatre, on Wednesday last. There were forty chorus girls, more or less, and about as many costumes, which, combined in proper proportions, had an exhilarating effect upon a solid array of bald heads in the front rows of seats just back of the orchestra and upon a goodly congregation of orthodox Christians who had gone out in the rain to see "The Grand Duchess" produced in English.

French opera-bouffe wickedness must be very nice in the original, to the native Frenchman, and also possibly, to the Anglo-Saxon who can translate it as he goes along. As soon as you take it out of French it is no longer wickedness. It is something else.

Still "La Grande Duchesse," properly anglicized, does not distort Offenbachian holiness as much as one might fear, at least, one who does not like to have his idols shattered.

Offenbach's music cannot be murdered—always—when done in English. This is a saving grace for many a French opera-bouffe. It saved "The Grand Duchess" at the New Park, although the chorus girls, clothed for effect, helped the good cause along amazingly. When the orchestra didn't work in the proper vein, the girls dazzled the beholders and evened things up.

For pretty, piquant effect, Miss Emma Carson, as *Prince Paul*, took the lead. Her voice is small and weak, though sweet and penetrating, and, all in all, she was an interesting figure for a man with a spy-glass. She is daintily proportioned, but she did not sing very much. She might be made love to better than she made love—as *Prince Paul*.

The *Wanda* of Miss Fanny Wentworth was rather tame and wooden. She is the idol of at least five Western critics, however.

As for the men in the piece, heaven defend us! Mons. Nathal, most unearthly tall and most terrifically broad—in flesh and method—was something fearful to behold, especially as he had evidently chased his nose into a pot of fiery red paint. He was General Boum.

Baron Puck and *Baron Grog* did honor to the names but not to the author of their being. They would better be known by their aliases than by their terrestrial cognomens.

Miss Catharine Lewis, we are sorry to record, no longer possesses the qualifications which made her *Olivette* so famous. Her stage trickeries are too transparent; her voice, alas! is going the way of all the earth; her charm has departed, so far as displayed in the *Grand Duchess*. She gave a striking display, however, of her left shoe and much that pertains thereto—and there we drop the subject.

The Late Mr. Bowman.

FRANCIS CASWELL BOWMAN, a well-known lawyer of this city, died at his residence, 148 East Twenty-seventh street, Thursday, October 30. His father, Samuel Bowman, was a highly respected merchant of New York, and from his mother he inherited a literary taste for which he was distinguished among his contemporaries. He was graduated at Brown University, and, after a due course of preparatory study, was admitted to the New York bar, where he practised for more than a quarter of a century.

In the early part of the war he was engaged in the organization and service of the United States Sanitary Commission at Washington, and for several years was private secretary of Admiral Theodoros Bailey, on the South Atlantic blockading squadron, with whom, during his life, he was on terms of the closest intimacy. Since the close of the war he has been engaged in the active practice of his profession in New York, where he has always been known as an able, successful, and honorable lawyer.

He was an enthusiastic lover of music, which constituted one of the chief pleasures of his life. Few men had a more complete and appreciative knowledge of it than he. For several years, during Mr. Bryant's editorship, he was musical editor of the *Evening Post*, and for the past seventeen years he has filled that position on the staff of the *Sun*. He wrote extensively for magazines and periodicals, and many of the articles in "The American Cyclopedia" were from his pen. He was the founder of the Mendelssohn Glee Club, one of the most prominent of the musical associations of this city, and was for five years its president and guiding spirit. He was also a member of the Century Club, and secretary of its Committee on Admissions. He was a man with troops of friends, and without an enemy; of a broad and generous nature, with a keen sense of humor, which made him a most genial and delightful companion, generous to a fault, and with a remarkable sense of fairness, which inspired the respect and confidence of all who knew him.

For two years he has struggled with a mortal illness with a patient fortitude that has challenged the wonder and admiration of his physicians and friends. Facing unspeakable suffering uncompromisingly, with a mind undaunted and clear to the last, he has furnished an example of high courage rarely equaled. His family relations were of the happiest nature, and he has gone to his rest justifying the application to him of that eulogy of the master of English literature:

"His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world, 'This was a man.'"

—*Evening Post*.

Miss Minnie Palmer's graceful form is partly due to the fact that she pads her limbs.—*Boston Courier*. Who is your expert?

The Milan Opera Company.

"NORMA."

THE admirers of Italian music who were present at the Star Theatre on Tuesday night, October 28, must certainly have been satisfied, as the presentation of Bellini's melodious opera, "Norma," was a good one. Yet there were some imperfections, which partly, no doubt, were caused by the very poor acoustic properties of the theatre. "Norma" may have its quota of devotees; to a cultivated musical public, however, it must become a weary task to listen to a dozen or more melodies in rotation, nearly all of which are introduced by a similar phrase and everyone of which is accompanied in the barrel organ style. Remembering, however, that "Norma" was composed more than fifty years ago, it deserves a position of distinction among contemporaneous works.

Signora Damerini, who sang the title role, again gave evidence of great ability, both vocally and histrionically. One of the imperfections above alluded to was her lack of clear intonation in the celebrated "Casta diva" aria. In every other number she was successful, and drew forth much applause. The lady has one great fault, namely, her very apparent desire to please the public, and in acknowledging the applause bestowed she oftentimes interrupts the course of the performance. She is artiste enough not to need the use of such trickery.

A very conscientious and able member of the company is Signora Orlandi, who made a capital *Adalgisa*. She has a very pleasing presence, and sings with more expression and feeling than do most contraltos.

The well-known duet in the last act between *Norma* and *Adalgisa* was given with unusual excellence.

Signor Serbolini would do well to avoid his incessant tremolo, if he can. A tremolo is unpleasant enough in high voices, but it is positively heartrending in a basso. His *Oroveso* needs no special mention.

The *Pollione* of Signor Giannini was throughout admirable. Giannini is a thorough artist, who knows how to use a most beautiful voice with discretion. He is one of the few entirely satisfactory tenors that we have ever had in this country.

The choruses were well rendered.

The orchestra did well in the light task allotted to it.

"AIDA."

Verdi's greatest opera was again performed last Thursday with the same cast as on the opening night. The weather being very inclement, there was present only a comparatively small audience. The production was not so satisfactory as that of the previous week, the imperfections being apparent mostly in the choruses. Giannini, Wilmant and Damerini were in good voice. The accessories were very dilapidated.

"Rigoletto" was repeated on Friday night before a somewhat slim audience; the performance in the main resembled the one referred to in our last week's criticism and does not call for new comment.

On Saturday night "Aida" was again brought out, and drew quite a large house. On Monday night the new opera, "Guarany," was to be given; but as by the time of the performance this journal will have been printed, the fate of the week seems as undecided to us as the issue of the election. On Tuesday evening "Ballo in Maschera" was to be given, "Traviata" and "Poliuto" to follow during the week.

The Casino Concert.

YOUNG Michael Banner, the violinist, is undoubtedly what is known in common parlance as a "prodigy," as his performance at the Casino on Sunday night demonstrated. He appeared first in this city three years ago, since which time he has completed his musical education at the Paris Conservatoire, there receiving the first prize. He is said to be sixteen years old.

Master Banner evoked storms of enthusiasm on Sunday night, his excellent playing being undoubtedly the chief incentive of this, his boyish, attractive appearance adding thereto. The Mendelssohn concerto was his first selection. In this he showed himself a thorough master of his instrument, so far as seems possible in one of his years. His tone is pure, clear and round, yet lacking, of course, in that strength and mastery which can come only from more finely developed physical powers; this appeared especially in the long runs. Master Banner's style is highly pleasing, displaying an unaffected dignity, quite remarkable in one of his years. The feeling and taste which he evinced took his auditors by surprise, and were undoubtedly elements in the bursts of applause which he drew forth. In the rondo his facility and precision of execution, contrasted with his sustained rendering of the andante, furnished additional evidence of his skill. Master Banner is a true musician, whose muse is inspired with an artist's feeling. As years give him added strength and poise, he will, according to all indications, stand very high in his profession.

The other soloists were Miss Lily Post and Mr. H. S. Hilliard. As for the orchestral work, which, under Mr. Dietrich's baton, is always good, the strength and breadth of tone of Wagner's music in contrast with the filigree work of the French and Italian schools, was strongly shown in the selection from "Rienzi," which, of course, failed of the applause awarded Gounod and Verdi.

The weekly analysis of the symphonic programmes took place at the New England Conservatory last Thursday. Mendelssohn's symphony in A major was the subject, and L. C. Elson the lecturer.

HOME NEWS.

— "Adonis" is still at the Bijou.

— Mr. Mapleson's opera season at the Academy of Music commences Monday next with Rossini's "Barber of Seville" (Mme. Patti).

— Mme. Patti and J. H. Mapleson arrived in separate steamers on Sunday. Both are in excellent health and spirits. The Colonel brought his company with him, of course.

— It is to be hoped that Mapleson will produce Léo Délibes' "Lakmé," as he promises. It is a charming melodious work and Mlle. Van Zandt has created an extraordinary sensation in it. Léo Délibes has also written some beautiful ballets, the best since Adolphe Adam's "Giselle."

— A reporter asked Colonel Mapleson to name the operas he intended to produce this season. "They are the following," replied the Colonel: "Her Nanny," "Wriggleto," "Normer," "Trovatory," "Lucheer," "Laughrikane," "Masanyellow"—The reporter fled.

— Prof. Carl Faelten, of the Peabody Institute Conservatory of Music, of the city of Baltimore, has been giving some fine piano recitals at that institution. The programmes of the first four of these matinees, given on successive Fridays, are remarkably well chosen and interesting.

— The production of "Nell Gwynne" at the Casino has been deferred until Saturday evening next. The cast will contain Mme. Cottrell, Laura Joyce Bell, Ida Valerga, Irene Perry, Billie Barlow, Digby Bell, J. H. Ryley, William Hamilton, J. Taylor, W. H. Fessenden, C. W. Dungan and Edward Cameron.

The fourth concert will be a commemoration of the two hundredth anniversary of J. S. Bach, born March 21, 1685; and G. F. Händel, born February 24, 1685; and will consist of a festival performance of the cantata, "They Will All Come," Bach; and the oratorio "Judas Maccabeus," Händel. For this occasion the chorus and orchestra will be largely increased.

— The programmes for the four subscription concerts of the Oratorio Society of New York, under the conductorship of Dr. Leopold Damrosch, will be as follows:

I. Felix Mendelssohn's "St. Paul."
II. Händel's "The Messiah."
III. Verdi's "The Manzoni Requiem,"
(First time by the Oratorio Society.)

— A piano recital was given at the small Steinway Hall on Friday afternoon last, by Miss Lizzie Priest, before a number of invited listeners. The following interesting programme was rendered: Mazurka in E flat, Leschetitzky; Berceuse, Chopin; Minuette, op. 163, Raff; Polish Dance in E flat minor, Xaver Scharwenka; Arabesque, Schumann; Valse Caprice, op. III, Raff.

— It will be welcome news to opera-goers to learn that Mr. Amberg, of the Thalia Theatre, intends reviving Halévy's masterpiece, "La Juive." This noble opera has not been performed in this city for some time. It requires a fine *mise en scène*, by the way, which Mr. Amberg should remember. When Gazzanga was in her prime, the work was frequently given at the old Academy of Music, and always to crowded houses.

— A so-called "Orchestra Festival" will be given at Music Hall, Yonkers, for the benefit of the Yonkers Nursery and Home, on Saturday, November 8, 1884. The soloists are: Miss Ella Earle, who will sing "Bel Raggio" (Semiramide), Rossini, and "Springtide," Becker; and Carlos Haselbrink, who will play Mendelssohn's Violin Concerto and a Polonaise by Vieuxtemps. The orchestra consists of musicians from Dr. Damrosch's Symphony Society Orchestra, and will be conducted by Mr. James Pearce.

— The Metropolitan Opera House was lighted up last Wednesday evening, for the first time this season, to show the effect of the new decorations. Only one or two of the directors, and a few other persons specially interested in the house, were admitted. It was their opinion that the decorations show to excellent effect under the gaslight, and they particularly admired the decoration of the proscenium arch, which, by a row of lights that has been placed above the arch, is displayed to great advantage. Under the gaslight the lining of the boxes is seen as a deep crimson which contrasts agreeably with the surrounding gold. The general effect of the decorations is even more agreeable when the lights along the ballustrades in front of the boxes are extinguished. The first rehearsal of the orchestra took place Wednesday under the personal direction of Dr. Damrosch.

— The bust of Mozart, a lyre and a piece of music form part of the design of the diplomas awarded at the Montreal Exhibition this year. The Permanent Exhibition Committee, as it is called, however, does not seem to be composed of either musicians or lovers of music, if we are to judge by their appreciation of the exhibits of pianos and organs. Although a dealer in Montreal exhibited pianos and organs valued at over \$10,000, for which the judges recommended the "highest award," and mentioned particularly that "that display was the largest, most varied and best assortied ever exhibited at Montreal," the committee, in its wisdom, contrary to the terms of the prospectus, did not even take the trouble to notice the report of the judges. Gold medals, however, were awarded by the same committee for tobacco, paper, vinegar, fence wire, wheelbarrows, &c.

— Mapleson's Italian opera company this season will consist of prima donnas, sopranos and contraltos—Madame

Adelina Patti (probably), who will sing on the opening night; Mlle. Ida Ricetti, Mlle. Dotti, Mlle. Cavelli (her first appearance in America), Mlle. Emma Steinbach (first appearance), Mlle. Saruggia (first appearance), Madame Lablache (first appearance), and Madame Scalchi; tenors—Signor Cardinali (first appearance), Signor Bieleto, Signor Vicini, M. Emile Engel (first appearance), Signor Rinaldini and Signor Nicolini; baritones—Signor de Anna (first appearance), Signor Vaselli (first appearance), Signor Prueti and Signor de Pasquales; bassos—Signor Cherubini, Signor Nazara, Manni (first appearance), Signor de Vaschetti and Signor Caracciolo. The ballet will be led by Madame Malvina Cavalazzi and Mlle. Giuseppina Baetta, whose first appearance it will be. They are to begin next Monday night and the season will last seven weeks. The dates for other cities are as follows: Boston, December 29 to January 10; Philadelphia, January 12 to January 21; Baltimore, the next three nights; Washington, all the following week; Cincinnati, from February 2 to 7; St. Louis, the following week. Then, from February 16 until the last of the month, they will appear successively in Minneapolis, Kansas City, St. Joseph, Omaha, Salt Lake City, and other places en route to California. The San Francisco season will open March 1, and last the whole month. The Mexican project will be abandoned. On returning, they will give a grand concert with Patti, Scalchi, Nevada, and Nilsson, at Salt Lake City, April 2, and opera at Burlington, April 4. On April 6 the great Chicago Festival begins. It will last a fortnight and be the grandest thing the New World has ever heard. On April 21 one short farewell season of a fortnight or so begins in New York, prior to sailing for the London season, for which all these artists are engaged. Miss Nevada is to create the part of *Lakmé*. Délibes will superintend the production, and has written the music of a new ballet, besides enlarging the contrafatto part for Scalchi.

— At the Bijou Theatre next Sunday night a gala performance will be given in the shape of a complimentary testimonial concert to Mr. J. F. Donnelly and Mr. G. A. Kirker, the former the business manager and the latter the musical director of the Bijou companies. The feature of the affair will be the executive staff of the occasion. Tony Pastor will act as doorkeeper, Col. R. E. J. Miles as ticket seller, Gen. W. B. Barton, chief usher, and J. B. Schoeffel, Charles Frohman, McKee Rankin and Wesley Sisson, ushers. A reception committee, consisting of Miss Pauline Hall, Miss Emma Carson, Miss Katie Stokes and Miss Emma Hanley will receive the audience in the foyer. The orchestra, which will be increased to seventy-five pieces, will be led by Ed. E. Rice, Ernest Meyer, Henry Sator and Mr. Kirker, one of the beneficiaries, and will present several novelties. Among the artists who will appear are Miss Marie Vanoni, Miss Augusta Roche, Miss Amelia Somerville, Miss Daisy Murdoch, Harry Pepper, Louis De Lange, Clark, Rankin and Cholmely Jones. Sarony will make a crayon drawing in view of the audience. This will, without doubt, be a red-letter night in the history of the theatre.

— During the past month Mr. Jerome Hopkins has visited most of the schools of New York, Brooklyn, Jersey City and Hoboken with the view of securing the aid of the children in furtherance of his purpose of giving concerts to defray the cost of the Bartholdi statue pedestal. Everywhere the utmost enthusiasm has been found to prevail, and he has obtained and drilled two choruses of 500 children each. The first of the series of concerts was given at Steinway Hall on Saturday afternoon and evening at 2:30 and 8 o'clock. At each of these concerts Miss Jennie Weeks, soprano, and Mr. George S. Weeks, tenor, assisted Mr. Hopkins, and at each a chorus of 500 children took part. Selections from Mr. Hopkins's children's opera of "Taffy and Old Munch" were also given. The second concert will be given next Saturday.

— The first concert of the New York Symphony Society, under Dr. Damrosch, will take place on Saturday evening, November 22, and the public rehearsal on the previous afternoon at the Academy of Music. The programme is as follows: Beethoven, Ludwig van, Symphony in F (No. 8); German songs, Herr Joseph Staudigl, baritone, from the Metropolitan Opera House; Damrosch, L., Concertstück, in the character of a Serenade for Violin; M. Ovide Musin, Liszt, Franz, Symphony to Dante's "Divine Commedia;" I Inferno, Purgatorio, and Magnificat (with ladies' chorus and organ).

— Great pains will be taken to make the scenic attire of "Tannhäuser," with which the season of opera at the Metropolitan is to open, strikingly beautiful and showy. The pantomime pageant in which the whole personnel of the court of Venus figure, just before the action of the opera commences, will afford a good opportunity for a brilliant stage effect. The cast of the opera will introduce Mme. A. Kraus as *Elisabeth*, Herr Schott as *Tannhäuser*, Herr Robinson as *Wolfram* and Herr Koegel as the *Landgrave*.

— Thompson's Opera Company, which will shortly appear in this city, has been engaged to open the new Grand Opera House in Plainfield, N. J., on Saturday next. The company numbers forty vocalists, including Miss Louise Manfried, soprano; Mlle. A. Gaillard, contralto; Miss Franc D. Hall, soprano; Russell S. Glover, tenor; C. M. Pyke, baritone, and A. W. F. McCollin, baritone and stage manager.

— Miss Carrie Godfrey, one of the attractions of "Adonis," at the Bijou Opera House, will next season be the feature of an English opera company which will go on the road under experienced management.

— This week the Bijou "Orpheus and Eurydice" Company holds forth at the Fifth Avenue Theatre.



THE MUSIC TRADE.

THE MUSICAL COURIER, which usually goes to press on Tuesday, is obliged to go to press one day earlier this week on account of election day, which is a legal holiday. We have, however, endeavored to bring the very latest news.

GREENER'S INVALID PATENT.

In our issue of October 22 we published an editorial cautioning piano manufacturers not to pay any attention to the claim made by J. Greener, of Elmira, N. Y., for a graduating soft pedal in upright pianos. Since then we have ascertained that Greener, or a youthful attorney claiming to represent him, has sent circulars to the retail piano trade all over the country, containing his usual warning and threat. In order that the whole piano trade may be able to exercise intelligent judgment on this very simple subject, we will devote a large space to its consideration in this issue.

As far back as March 9, 1881, THE MUSICAL COURIER contained the following lucid account of the Greener claim:

A Threatened Law Suit.

There appeared in the last issue of THE MUSICAL COURIER a report of several interviews with leading organ manufacturers in regard to the patent claimed by Greener on the "grand organ." The lawyer mentioned in that report has also been threatening to prosecute some of the leading piano manufacturers on a patent referring to the soft pedal owned by Greener. This lawyer said to a reporter of THE MUSICAL COURIER who called at his office: "We have been more successful with the piano makers than we have with the organ manufacturers, a large number having paid us without a murmur. There are some, however, who refuse to pay, among the latter are Steinway and Hale."

"What do you intend to do about it?"

"I think we shall bring a suit against Steinway this spring and make a test case of it."

"Why do you pick out Steinway & Sons; don't you know they would be a hard house to fight?"

"Yes, I do; but, in case we get a judgment against them, we are sure it will be paid."

"It is customary, you know," continued the lawyer, "to select some small manufacturer in the country and go for him, and when you have once obtained a judgment in your favor, why that will hold good against all the other manufacturers; but in this case we think it advisable to bring a suit against Steinway & Sons, because they would give any small manufacturer whom we might sue their support, and we had better fight them direct than through a smaller but irresponsible concern."

"Do you expect to win your suit?"

"Yes, I think we shall. The manufacturers, you know, will put in a claim of 'prior use,' but unless they can prove dates we will win our case. I shall bring it up before Judge Blatchford. I wouldn't think of trying the case anywhere else; but you know Judge Blatchford always sticks up for a patent."

"Have you notified all the piano manufacturers?"

"Yes; we have sent them all notices," said he, producing a circular, which reads as follows:

ELMIRA, N. Y. 18

To Dealers in Musical Instruments, and the Public.

I desire to call your attention to the fact that within the past few years numerous pianoforte manufacturers have placed upon the market instruments infringing on my patent, No. 86,747, and I hereby notify you that I shall hereafter hold you responsible for all sales you make without my consent.

The patent above mentioned is for a soft pedal attachment to pianofortes. Its general adoption by many manufacturers has made it a necessity in all instruments for which a speedy sale is desired.

It may briefly be described as a soft pedal, by which the entire hammers are brought nearer to the strings by the means of a rail or rod by the pedal action, thus reducing the stroke of the hammers at the pleasure of the performer, and by this method causing a diminution of the vibrations of the strings without changing the character of the sound. The performer can, by a slight and almost imperceptible motion of the foot, operate the pedal so as to increase or diminish the sound in such a graceful and harmonious manner as to produce the most perfect crescendo and diminuendo.

The validity of the patent, which was granted in the year 1869, February 9th, has been acknowledged by numerous pianoforte manufacturers, and the shop right for the use of this patent has been purchased by several well known manufacturers, among whom I would mention E. Gabler, of New York, and H. F. Miller, of Boston, Mass.; A. Weber, of New York; Haines, Hazleton & Brother, William Knabe, Baltimore; Decker & Son, New York.*

Having thus directed your attention to my patent, I desire to say in closing that I will hold all dealers selling instruments infringing on the patent, as well as all purchasers thereof, legally responsible for a royalty of \$10 on each and every instrument, unless manufactured under my patent and with my consent, and stamped "Manufactured under Greener Patent."

Yours truly, J. GREENER.

The reporter next called at Steinway & Sons, in Fourteenth street, where he found Mr. Steinway in his office.

"I called to see you about your lawsuit," said the reporter.

* The following firms are said to have since purchased their peace: Decker Brothers, George Steck & Co., Hardman, Dowling & Peck, Simpson & Co., Jame & Holmstrom and Brambach & Co.—[Eds. MUSICAL COURIER.]

"My lawsuit," said Mr. Steinway, with a look of perfect amazement. "What lawsuit?"

"Why, with Greener, of course. I understand that he threatens to bring a suit against you for infringement of his patent on the soft pedal attachment for the pianoforte."

"Yes; I remember some years ago I received a letter from Greener's lawyers at Elmira, notifying us that we were infringing their patents. We wrote them that these improvements which they claimed had been publicly used and exhibited at various world's fairs since the year 1863, but if they wished to amuse themselves, we had no objection to their bringing a suit against us." Mr. Steinway then produced the letter written at the time, which reads as follows:

ST. LOUIS, Mo., October 12, 1878.
Messrs. McGuire & Taber, Counselors, Elmira, N. Y.

GENTS.—We are in receipt of your letter of the 8th inst., stating that Jacob Greener, of your city, has retained you to look after his interest under his patent of a soft pedal attachment for pianos, which you say we have been and are still using, and asking us if you can arrange amicably with us for past and future use of this invention or whether you must resort to legal means, &c.

We presume you refer to Jacob Greener's patent, stated in the patent records as No. 86,747, dated February 9, 1869, for a soft pedal attachment in square pianos, which letters patent Mr. Greener showed to the writer at our warerooms in the spring of 1877. We can only repeat to you what we told him personally then, viz., that this patent is worth precisely the paper on which it is printed and no more.

Not having Mr. Greener's patent before us, we will not dwell upon the great dissimilarity of his device for square pianos with the "graduating soft pedal" used by us in our uprights for a number of years previous to the date of Mr. Greener's patent, and by the French manufacturers many years previous to us. Suffice it to say, that on page 6 of the official jury reports on musical instruments, class XVI., World's Fair, London, 1862, published very extensively and translated almost in every language of the civilized world, may be found a full description of this graduating soft pedal and its effects, as shown on the upright piano exhibited by M. Montal, of Paris.

Permit us further to tell you that we have never applied this graduating pedal in a square piano, but to all our upright pianos, which we have not only sold and exhibited at our warerooms and the warerooms of our agents all over the country, but have, in our printed catalogues and circulars and in the large public daily and weekly papers of New York, published an exact description of this graduating pedal and its effect, for a number of years before the date of Mr. Greener's patent.

Before plunging into a costly, annoying litigation, which can only result disastrously to Mr. Greener, it would certainly seem policy on his part, or that of his legal advisers, to satisfy themselves of the utter hopelessness of his case, and if he will either call or send some authorized person, we will afford every facility for examination in detail of what we have briefly stated above, and many other salient facts.

In this connection it may not be amiss to call Mr. Greener's attention to the fact, that the upright pianos which we are informed are made for him by J. P. Hale, of this city, contain flagrant infringements of our tubular action frame patent. Very respectfully,

(Signed) STEINWAY & SONS.

Since that time we have heard nothing from them until about a week ago, when this young lawyer, of whom you spoke in the last issue of THE MUSICAL COURIER, called here. I was very busy at the time, and asked him to come again. I understand that all the manufacturers, as well as several of the large dealers, have been notified of this alleged infringement. There is nothing in it, however, and I will prove it to you. Louis Grünwald, our general agent at New Orleans, who has the largest music store in that city, has been engaged for thirty years past in importing upright Gaveau pianos containing this graduating pedal. Hundreds of these Gaveau pianos are now in New Orleans, sold twenty or thirty years ago, and could be produced at any time by Mr. Grünwald. The real inventor of this soft pedal was Claude Montal, the blind piano manufacturer of Paris. Only recently a large, handsomely bound book came into my possession which was published by Claude Montal in 1857, giving a description of what he terms his 'Pedal d'Expression,' which reads as follows:

[Translation.]

THE SOFT PEDAL.

[Extract from Claude Montal, *Sa vie et Ses Travaux*, Published at Paris, 1857, by Firmin Didot Frères, Fils & Co.—pp. 24 and 25.]

In pressing with the foot on the soft pedal the sway of the hammers becomes modified; the more one presses, the less space has the hammer to go through before it strikes the string. The result of this fact is, that the sound diminishes imperceptibly, and one can pass through all degrees of shading, from the natural sound to the faintest pianissimo.*

The effect of this shading is rendered still more perceptible by the adjunction of the "pedale jalouse," which works simultaneously with the soft pedal and by the same mechanism. But here its effect is no longer sudden; it is gradual, and follows progressively the way of the hammers.

There is still another way of combining the effects of these two pedals. It consists in closing, first, the "jalouse," whereby the sonority is suddenly diminished, and by using the soft pedal the sound may be carried to the faintest degree of intensity.

The soft pedal can likewise be combined with the loud pedal; it modifies the effect of this latter, as it modifies the natural sound. One can thus, by their combination and their successive employ, pass imperceptibly from the greatest forte to the greatest piano, and vice versa, an advantage which permits one to swell or diminish the sound in a scale, in a prolonged trill, in a succession of repeated notes, &c., with a perfect equality of progression.

This pedal replaces, in a superior manner, the double escapement repetition, the effect of which it has improved. With the double escapement, one

* Other manufacturers have also thought of bringing the hammers nearer to the string in order to lessen the intensity of sound; but from the means which they have employed the inconvenience results that the hammer, in getting away from the escapement, loses its correctness and precision in striking. Mr. Montal avoids this fault by a very simple contrivance. His pedal causes the keyboard to make a slight lever movement, which lifts the escapement in the same degree as the hammer approaches the string, and thus leaves to the mechanism all its precision. Through it the keyboard acquires even greater ease, and facilitates playing.

can produce the sound to a weaker degree only when the key has already been pressed down, and only in passages where it is necessary to strike the same note several times in succession. With the soft pedal, on the contrary, one obtains from the first stroke of the key and under all circumstances, that degree of force which one desires.

One can now understand all the effects which may be produced by the use of this pedal. It has still this other advantage, that when the instrument gives naturally less sound, it is no longer necessary to modify so much the muscular force in order to obtain a *pianissimo* and the work necessary to accomplish fine shading is considerably lessened. In conclusion, we think that it is a most notable improvement, and some day it will be generally introduced in the manufacture of pianos.

At the World's Fair, held at London in the year 1862, Mr. Montal exhibited an upright pianoforte containing this graduating pedal, worked by the contrivance referred to in his catalogue of 1857, by which, in addition to the distance of the hammers to the strings being diminished by this graduating pedal, the keyboard, by a slight lever movement, followed the hammers, thereby keeping up the perfection of touch.

I quote from the official report of the London International Exhibition of 1862, Class 16, page 6, as follows:

FRANCE.

M. Montal (1678) exhibits a grand and an oblique upright, containing some ingenious novelties.

The most important is a soft pedal, or, as the inventor calls it, a "pédale d'expression," which acts on an entirely novel principle, namely, by diminishing the range of the key and the hammer. When the foot is placed on the pedal, the keys are gradually pressed down, and the hammers gradually rise, so that the range of motion of both is lessened in proportion. The mechanical arrangement by which the motion of the keys and hammers are proportioned respectively, to each other, so to preserve the perfection of the touch, has required great ingenuity to devise and great care to carry out; but it has been effectively accomplished. The action of the mechanism is perfect, and the effect is extraordinarily beautiful, as the tone may be diminished to the faintest audible sound, while the facilities of execution are perfectly well preserved. It is by far the most perfect means of producing piano and graduated effects that has yet been devised for the instrument.

An additional interest attaches to M. Montal's ingenious inventions and to his large and successful manufacture of pianos, from the fact that he is blind. M. Montal is awarded a medal.

Both Theodore and Henry Steinway, Jr., attended the Exhibition of 1862, and shortly after Henry return to this country the graduating pedal was introduced into the Steinway upright piano, and its manufacture in the Steinway factory dates from 1863.

It is a well known fact that but few upright pianos were made in the United States at that time. But every Steinway piano manufactured since that date has had the graduating pedal. On June 5, 1866, we took out our patent for our double iron frame upright piano. In our catalogues printed at that time, among other improvements, is a full description of this graduated pedal; notices of it were also given in many of the leading journals.

Following are one or two extracts:

[Wilkes's Spirit of the Times, December 29, 1866.]

Another delightful and highly important improvement is the introduction of their newly invented soft pedal. By an ingeniously simple contrivance, the entire line of hammers can be moved, either in close proximity to the strings or to any part of their striking distance, thereby enabling the player to produce the full power, the softest whisper or any gradation of crescendo or decrescendo that may be desired with unerring certainty.

[New York Daily News, January 4, 1867.]

By the most ingenious yet simple contrivance, the entire range of hammers can be moved either in close proximity to the strings or to any desirable point of their striking distance, at the option of the performer, enabling him at pleasure to elicit the full power of the instrument—its softest tone or any gradation of crescendo or decrescendo with the most unerring certainty.

Hundreds of pianos sold by Steinway & Sons between the years 1863 and 1869, containing this graduating pedal, are to be found to-day scattered through this city. The pianos which we exhibited at the World's Fair at Paris in 1867 contained this graduating pedal, as did nearly all of the European pianos exhibited there. Steinway & Sons' patent on their tubular, metallic, upright action frame is dated August 18, 1868. The drawings which accompany this patent show the entire working of this graduating pedal. Now, you can readily see all Mr. Greener has done is simply to apply this contrivance, which was used on an upright piano, to a square.

I sympathize with an honest inventor, for the reason that our inventions have been pirated very extensively—many manufacturers adding insult to injury. So that, much against my inclination, I shall very soon be compelled to make an example of some of the most blatant of them. But, as far as the Greener patent is concerned, I have an upright piano which was returned yesterday, which was sold to Theodore Morse in 1868." Mr. Steinway then produced the book on which the entry was made, February 14, 1868. "Now," said Mr. Steinway, "if you will accompany me into the warerooms I will show you the piano."

The reporter examined the piano carefully and took down the number, 14,731. The soft, or graduating pedal, was still attached to the piano, the same as when first manufactured, except that it was a little worn.

There was but one claim in Greener's patent, which reads as follows:

"The up and down movable rail E, when connected with the pedal of a pianoforte, for the purpose of elevating the hammers, substantially as herein shown and described."

Now, even if the graduating pedal, as used by all piano manufacturers in their upright pianos, had not been made, exhibited at

(Continued on page 296.)

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KAZOO.

Sales, the largest on record. The selling ten millions of Kazoos, ordered 726, from July 1st to August 10th, 1884. M. A. Davidson, Lynn, A. & S. Nordheimer, Toronto; John Baldwin, Boston; W. W. Walker, Ogdensburg; Church & Co., Cincinnati; W. F. Davis & Co., New Haven; W. F. Davis & Co., N.Y.; Lyon & Healy, A. Davis & Morse Co., Chicago; G. F. Newland, Detroit; Jordan, Marsh & Co., Boston; Sold 24 Kazoos first hour; Otto Sutro, Sold 11 Kazoos first hour; Wm. White, Sold 7 Kazoos first hour; Wm. A. Davis, Sold 1 Kazoo first hour; during hard rain, Jordan, Marsh & Co., Sold 14 Kazoos first three days, A. & S. Nordheimer, Wt., this great musical wonder, you can play any tune without instruction at a moment's notice. Initiates almost any kind of Organ, Harmonium, Piano, and Drums. Millions and millions of Artists, Quartets, Choruses, Dancers and Campmeeting Clubs adopt it at sight. "The Kazoo is the greatest musical novelty I ever saw in my life." J. H. Eaton, Free N. Y. Commercial Travellers' Association. Price, One, by mail, 25c. K. Kazoo White Case, Five, Two Thousand Fourteen, by mail, 90c. Liberal discounts to agents. Geo. D. Smith, 25 State Sts., Rochester, N. Y., Famous, Organs, Music. Mention paper.

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Continued from page 294.

world's fairs, described in official jury reports, catalogues and the public press, many years before the date of the Greener patent for the square piano soft pedal, I should like Mr. Greener, or anybody else, to point out to me where, in upright pianos, the graduating pedal rail moves "up and down," or where it "elevates" the hammers.

About ten weeks subsequent to the publication of the above article in THE MUSICAL COURIER, Mr. William Steinway received a letter from Ferdinand R. Minrath, a young attorney in this city, claiming to represent Greener. This attorney repeated the claim made in Greener's circular and demanded a settlement or some kind of arrangement. To this letter Mr. William Steinway replied as follows:

New York, May 27, 1881.

Ferdinand R. Minrath, Esq., 45 William street, New York City:

Sir—I am in receipt of your letter of the 6th inst. relating to an alleged use in Steinway & Sons' upright pianos of the soft pedal or so-called graduating pedal, described and claimed in Jacob Greener's patent No. 86,747, dated February 9, 1869, for square pianos. The statement in your letter that Mr. Greener had not previously made a demand upon us for payment of royalty under this patent, is incorrect. Mr. Greener made such demand through his counsel, Messrs. McGuire & Tabor, of Elmira, N. Y., in a letter dated October 8, 1878. This letter we answered October 12, 1878, setting forth the facts then and now influencing us in refusing to recognize any validity in the Greener patent. These facts are, that the graduating soft pedal in upright pianos based upon the principle of diminishing the range of movement of the hammers was described by Montal in his book published in Paris in 1857, and was subsequently described in the official report of the Jury on Musical Instruments of the London World's Fair in 1862, also made and sold in large numbers in upright pianos by Gaveau, of Paris, into the United States within the past twenty-five years, and was introduced into public use in the United States by Steinway & Sons in 1863, who have continued its use without any change in its mechanism up to the present time, &c.

In the six years preceding the date of the Greener patent, Steinway & Sons manufactured and sold upward of six hundred upright pianos with the graduating soft pedal constructed and applied in the same way as they construct and apply it to-day, public attention being called to the same in Steinway & Sons' catalogues and the New York public press of 1866, 1867, 1868 and 1869.

Of these upright pianos made during the six years preceding the date of the Greener patent for soft pedal in square pianos, nearly one-half were sold to purchasers in New York and Brooklyn. The manufacturers' serial number being stamped on each instrument and each separate piece thereof, with the name and date of the workmen of the different branches being employed on same, together with the name and residence of its purchaser, are recorded in Steinway & Sons' books, with each date of sale, and the instruments themselves can be produced at any time.

If, therefore, the alleged invention of the Greener patent consists of the graduating soft pedal used in Steinway & Sons' upright pianofortes, then that invention was fully anticipated by the six hundred or more upright pianofortes made and sold by Steinway & Sons during the six years preceding the Greener patent, and the said patent is wholly worthless and invalid.

Respectfully, WM. STEINWAY.

A few days after this letter was written Mr. Minrath called at the Steinway warerooms, where an old upright Steinway piano was shown to him, made and sold several years prior to the date of Greener's patent. The original entries in the books were also shown to him, with the date of sale of piano, name of purchaser, &c., &c. Mr. Minrath had nothing more to say than, "If this is all genuine, there is no chance for Greener." And that ended it for the time being.

After three and one-half years (October, 1884), behold, a fresh, rural young lawyer appears, who, with a cigar in his mouth, spitting on the floor, and with coat collar turned up, tries to make an impression in the music trade with the Greener claim!

Let it be understood once and for all that Greener's patent is absolutely worthless as regards upright pianos, and for the following reasons, additional to those given above.

Our Mr. Blumenberg on November 1 saw Claude Montal's book, presented by his daughters, who are still living, to Messrs. Steinway & Sons. It is a magnificent volume, twelve inches high, eighteen inches wide and an inch thick, and gorgeously bound. Its title is "Claude Montal, sa Vie et ses Traveaux," Paris, 1857, published by Firmin Didot Frères, Fils & Co., and duly certified as entered according to French law. In it is contained the original account of Montal's invention, called by him "pedale d'expression," which is translated above by us under the caption "The Soft Pedal." The work was published in 1857, twelve years before the Greener patent was taken out in this country for square pianos. How many years prior to the publication of his work Montal invented the soft pedal in question we do not know, but he announced it in his work twelve years before the date of Greener's patent.

Our Mr. Blumenberg also examined a Steinway & Sons' upright piano on November 1, numbered 14,313. He also examined Steinway & Sons' books of 1867, which showed that this identical upright piano, No. 14,313, was sold and shipped on August 12, 1867, to James Garland, New Brunswick, N. J. Having been shipped August 12, 1867, its manufacture must have been begun at least one year before that date, making its commencement two and one-half years before the date of Greener's patent, and this very piano contains the identical soft pedal as used by all piano makers to-day, for which Greener claims a valid patent, on the strength of having applied to a square piano the principle of the graduating pedal in upright pianos, which had been well known throughout the trade in both Europe and America, publicly exhibited at world's fairs and described in printed catalogues twelve years before the date of the Greener patent, and made and publicly exhibited in their warerooms, and described in their illustrated catalogues and the press of the city of New York by Steinway & Sons.

After these elaborate and conclusive proofs thus presented to the piano trade of this country, we expect that no firm will hereafter negotiate with any person for the payment of rights, privileges, royalties, &c., for the use of the Greener patent in upright pianos.

All those firms that have paid any money on the strength of the representations made, can also sue and recover the amounts respectively paid by them.

—James H. Thomas, of Catskill, is about publishing his musical journal again. Whether he will again start an organ and piano business, we cannot say.

The Banjo Craze.

A MOST curious thing is the present great banjo craze. A thoroughly American instrument, it has been well known for years, and now, all at once, among a class of people who never before had a banjo in their hands, it has become a favorite, and is perhaps the most popular and fashionable (*sic*) musical instrument now in use. Everybody seems to be learning it, and especially the ladies. At almost all the fashionable parties now given a banjo concert is sure to take place before they get through—banjo solos, duets, trios, quartets, banjo and piano, banjo and a song. It is being used in every conceivable manner.

It is curious to note how this craze works when it strikes a small town. Dealers who have never yet sold a fine banjo are called upon to furnish ten or a dozen instruments at prices from \$15 to \$50 each, inside of a few weeks. There is no mistake about it; there is fun in a banjo, and that is what the people like.

To sit and hear a long piano solo is sometimes tiresome to a social party of ladies and gentlemen, let the performance be ever so good. When people gather together they want to be made lively. If they have got to sit still it is a punishment. The guitar is a nice instrument, but it hasn't got the fun in it. Neither has the violin. The banjo is easy to learn, at least to play a little. It is now having a big run, and we shall be surprised if it does not have a long one.—*Musical Monitor*.

We must differ with the *Monitor* in several points. No doubt there is a banjo craze now prevailing, but not among musical people. The banjo, like the accordion, the jews' harp and similar instruments, is used by people who are not musically instructed. As to the guitar, it has no fun in it; therein the *Monitor* is correct, and the *Monitor* also speaks the truth when it says that there is no fun in the violin. But most excellent music can be produced on both of these instruments, something that cannot be done on the banjo. The banjo is a very cheap instrument which can be sold with profit by dealers, but it is never used by musicians.

Communication.

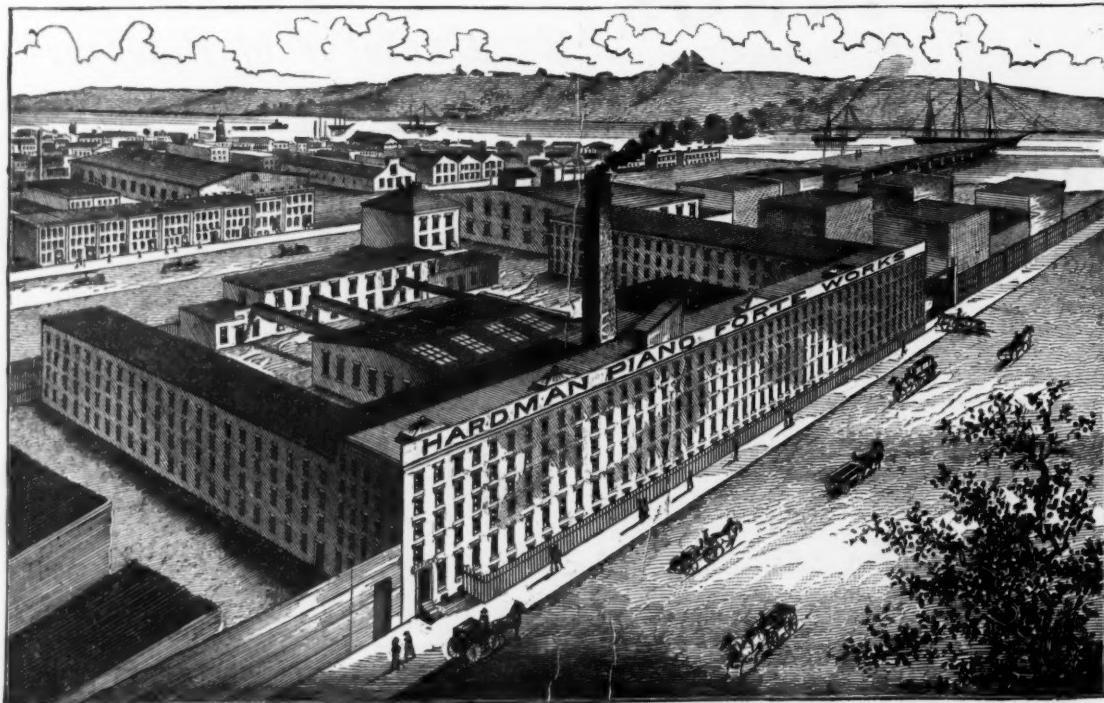
OFFICE OF DYER & HUGHES,
ORGAN MANUFACTURERS,
FOXCROFT, Me., October 30, 1884.

Editor *Musical Courier*:

IN the COURIER that came to our hand to-day we notice the article in regard to renewing notes. Now, we have been wondering for some time if other manufacturers were bothered and perplexed as we were, and we have come to the conclusion we are about all in the same boat. But something has got to happen, as this renewing the same notes three or four times is going to strike somebody hard at some future time. You advocate publishing names. The state the trade is now in, this will not do, as we are all anxious to sell, and we do not wish to drive away what trade we have, if it is somewhat precarious. If you will devise some scheme to induce dealers to meet their obligations as they agree, you will be doing manufacturers one of the greatest favors, and will never need for subscribers and advertisers.

Yours truly,
DYER & HUGHES.

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every respect.

From Mr. C. J. Whitney, Detroit, Mich.

From Messrs. E. H. McEwen & Co.,
New York City.

MESSRS. HALLETT & CUMSTON:

Gentlemen—That "we reap as we sow" is a truth which you illustrate with emphasis. Your Pianos bring a fruitage of lovely tone and agreeable, elastic touch which tells of persistent and skillful effort. It is a pleasure to sell your Pianos, as we know they give pleasure to the purchaser.

MESSRS. HALLETT & CUMSTON:
Gentlemen—I can heartily recommend your Pianos to be all you claim; excellently
well made and durable, giving full and lasting satisfaction, with fine quality of tone.
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From Mr. James A. Guest, Burlington, Iowa.

From Messrs. A. Reed & Sons, Chicago, Ill.

MESSRS. HALLETT & CUMSTON:
Gentlemen—During the past thirty years that we have sold your instruments we
have found them to give the most perfect satisfaction. We have had a large
number of pianos rented, that naturally get very hard usage, and your instruments
have proved exceedingly durable. We can recommend them to both dealers and
the public.



From Mr. J. A. Kieselhorst, St. Louis, Mo.

MESSRS. HALLETT & CUMSTON:
Dear Sirs—Having now been selling your Pianos for several years, I feel it is but
justice to you that I should inform you how well my customers are pleased with
them. In all these years I have not had one dissatisfied purchaser of your Pianos.
They have all worn well, and I have been free from those petty annoyances which
a dealer often has to contend with in a piano which is not of as good material or
as carefully adjusted as yours. The new styles of Uprights, A and B, are
especially rich and powerful in tone, and elegant in appearance.

From Mr. Jas. B. Bradford, Milwaukee, Wis.
MESSRS. HALLETT & CUMSTON:

Gentlemen—I am reminded by my books that,
twelve years ago to-day I sold my first Hallett &
Cumston Piano, and of the hundreds which I have
sold in this city and State, every one has given
perfect satisfaction. I take pleasure in sending
you this remarkable record, and with it my con-
gratulations on the success you have achieved, in
the manufacture of your Piano.

From Messrs. Phillips & Crew, Atlanta, Ga.
MESSRS. HALLETT & CUMSTON:
Gentlemen—All of the Pianos of
your manufacture that we have sold are giving
satisfaction to our customers.

MESSRS. HALLETT & CUMSTON:
Gentlemen—Having handled your Pianos for upwards of twenty years, we have
given more, as to their
uniform

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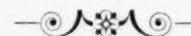
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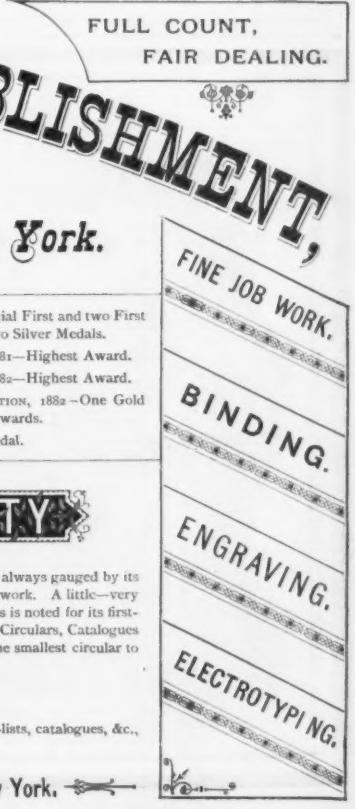
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—O. L. Fox, of the *Indicator*, left for Chicago last Friday.

—E. G. Harrington & Co.'s walnut uprights are meeting with splendid success.

—Mr. Charles H. Steinway left Europe for the United States on Thursday last.

—Dyer & Hughes, Foxcroft, Me., shipped ten organs to the New Orleans Exhibition.

—The manufacture of pianos by the Sterling Organ Company, has been begun at Derby, Conn.

—Otto Wessell, of Wessell, Nickel & Gross, has been confined to his house on account of rheumatism.

—A chattel mortgage of \$1,400, held against J. D. Lindsley, music dealer, Atchison, Kan., has been foreclosed. The stock was estimated worth \$1,100.

—The American Newspaper Annual for 1884, published by N. W. Ayer & Son, Philadelphia, Pa., is by far the most complete and comprehensive annual yet issued by that enterprising firm. Every person interested in advertising should make use of that interesting volume.

—Messrs. H. M. Brainard & Co., the Cleveland piano dealers, have recently taken the agency of the Haines Brothers pianos. They report a marked improvement in business since the October elections, and are preparing for a large business in November and December.

—H. M. Brainard & Co., of Cleveland, have been compelled by their rapidly increasing business to add to their already large warerooms another floor (21,000 feet), thus giving them the largest and most commodious rooms in the city. They represent Steinway & Son, Hazelton Brothers, Haines Brothers and Hallett & Cumston.

—Messrs. Louis H. Ross & Co. is the title of a new firm that has entered the music business at No. 3 West street, Boston. Mr. Ross, the senior partner, has been known for many years as chief clerk in the retail department of White, Smith & Co., where his genial ways and courteous demeanor won him many friends, all of whom will wish him success in his new venture. The store is well adapted for its purpose, and the music stock will be new and well chosen.

Behning & Son.

AMONG the pianoforte manufacturing firms of this city who have achieved prominence and position, the house of Behning & Son occupies an enviable position. Provided with a large and capacious factory, handsome warerooms for the display of instruments, knowledge of the construction of pianos, enthusiastic agents and ample resources, the firm of Behning & Son is now recognized as one of the leading houses in the trade. The factory of the firm is located on the East Side Boulevard, in Harlem, New York, is a building six stories high, the dimensions being 100x100, and has a capacity of turning out forty pianos per week, and in referring to their instruments, the firm says:

"Long and varied experience in the business has taught us

that the American people, more than all others, require perfection in this art as in every other art and mechanism.

"To attain this requires experience, judgment, taste and resources. Years of the most assiduous labors have been enthusiastically devoted to this manufacture, and no money spared to secure for the Behning piano a rank foremost in the list of American piano manufacturers—perfection being the goal for which we strive. The Behning pianos have now stood the test for more than twenty years, and nearly 23,000 of these instruments are now in use as living witnesses attesting the superiority of these pianos to all."

It may here be stated that the Behning piano, No. 23,000, was shipped last week to the well-known firm of Rohlifing, Milwaukee, Wis.

Among the special improvements of the Behning pianos are the overstrung bass, the patented shoulder agrafe attachment, the patented concave name-board, the veneered bridge, the patented sounding-board and the patented music-rack for upright pianos. The patented shoulder agrafe attachment increases the brilliancy and purity of the tone of the instrument and retains it in tune for a much longer period than formerly, besides adding greatly to its durability. Pianos sent from the factory in New York to their agents in San Francisco, New Orleans, Canada, Venezuela, Brazil and Australia, have undergone the transit of thousands of miles without requiring to be returned on their arrival.

The effects of all these improvements in the wholesale trade of Messrs. Behning & Son have been very marked. Large and influential agencies are actively at work presenting the merits of the Behning pianos to the musical public, from Boston in the East to San Francisco on the Pacific coast.

The retail trade of the firm in the large and handsome warerooms, No. 3 West Fourteenth street, has been in a prosperous condition ever since the removal to this choice location.

It is especially conducted by Mr. Reinhard Kochmann and young Albert Behning, both of whom are exceedingly active in their departments. Mr. Kochmann is also the general accountant and bookkeeper of the firm.

Behning & Son manufacture concert, parlor and baby grands, uprights and squares. Special attention is called to the new style 10½ upright, a cut of which appears in this issue of THE MUSICAL COURIER. Mr. Henry Behning, Jr., leaves on an extended Western trip to-day, with the following cities included in his first week: Philadelphia, Wilmington, Baltimore, Washington, Pittsburg; East Liverpool, Ohio; Zanesville, Ohio; Columbus, Ohio; and Springfield, Ohio.

Mr. Behning, Jr., is already well known in the trade, but expects in this trip to extend his acquaintance among the leading houses of the West, Southwest, and Northwest. In those sections where the "Behning" piano is not represented, it is Mr. Behning's purpose to secure one of the leading houses for the agency of his pianos. Some of the largest firms now represent the "Behning," but there yet remains open territory which the firm intends to fill.

No doubt the fall trade of Messrs. Behning & Son will be greatly increased by Mr. Behning, Jr.'s, trip.

A Good Piano and Organ Polish.

IN answer to several inquiries how to make a piano or organ polish, we give the following recipe, which makes a very lustrous polish for delicate work: Half a pint linseed oil, half a pint old ale, the white of an egg, one ounce spirits of wine, one ounce spirits of salts. Shake well before using: apply to face of a soft linen rag, rub lightly for a minute. Result: Polish.

Go Ahead!

IT will be with interest and instruction that our readers will peruse the following reply of Swick & Co., of Paterson, N. J., to our article of last week, which exposed the lying circular distributed by that firm:

PATERSON, N. J., October 31, 1884.

GENTS: we must thank you for your Article and for the Free Publishing of our Whole Sale Circular in your Journal. the last time you gave us a free Wright up, we made 18 Sales from your Article, & from your last Article we expect twice as many. But we wish to Inform you of a few facts, which if you are not careful will bring you to sorrow & may take your little Capital. first Swick & Co. are Responsible & Worth over \$25,000, our Mrs. H. A. Swick owns Real Estate in this city Valued at \$4,000, besides cash \$5,000. Invested. our Mr. J. J. Swick owns a farm late & of 3 years with Weser Bros and other firms, their are Four members of the firm, and Swick & Co. make all their Pianos. Buy their cases, Actions, Strings & under the name of Swick & Co. contract with a Foundry for our Iron Frames (our name cast in Plate) our scale is of our own Drawing & belongs & is used By us. we Established in 1870 under Style of Swick & Co piano Manufacturers. & have References from 78 parties who Bought Swick & Co. pianos in 1870. and are using the Same now. So you see you are off again on that Point, and we will advise you to be Positive to what you Print & Publish. for we shall hold you responsible for the Same. we are well Known to Dealers over 200 Dealers Buying from us right along, adding new ones all the time. our Dealers Circular with over 200 Dealers References which will soon be Issued will Show who we are & what our Piano is considered & we have References from over 5,000 Customers. Some of the Best Musicians, we write to please our customers, no "Trade Journals" & the writer J. J. Swick will Show you. If he is not Responsible. If you will call at my Residence 116 Ellison St. opposit Post Office we can fill orders fast Enough over 50,000 Circulars Sent out this month.

Resp SWICK & CO."

The above is just the kind of bravado and bluster and bulldozing that Beatty formerly employed with THE MUSICAL COURIER, but it will have about the same effect that his had. Persons who intend to sue or go to law, do not talk about it or squirm about it. We reiterate that Swick & Co.'s circular printed in last week's MUSICAL COURIER is a lie, and if Swick & Co. want to prove the contrary, Swick & Co. can go ahead.

The Emerson Piano in New York.

UNDER the terms of an agreement completed last Thursday, the Emerson piano is again represented in this city by Messrs. E. H. McEwen & Co. The temporary misunderstanding between the company and Messrs. McEwen & Co. has been amicably arranged, and a contract made for 500 Emerson pianos for the coming twelve months, shipments of the same to begin at once. The negotiations were carried on here by Mr. E. H. McEwen and Mr. O. A. Kimball.

From this date the Emerson piano will be pushed with extraordinary energy and vigor by McEwen & Co. That firm desires it to be understood that agents and dealers in the territory controlled by E. H. McEwen & Co. will in the future enjoy all the facilities that a retail dealer can ask for, in the price as well as the terms that are offered. It is well known that the Emerson piano is one of the most popular instruments now in the market and a piano that can be sold without difficulty. Its reputation is in itself a guarantee.

E. H. McEwen & Co. now offer the Emerson piano to their trade on conditions which will enable it to handle that instrument with profit. Every dealer will be amply protected in his territory, and seconded in his efforts by the New York house. Dealers who have not yet corresponded with McEwen & Co. should do so at once.



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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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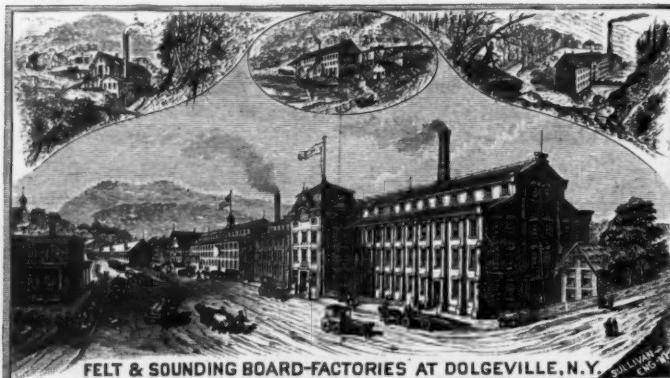


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